* /15 cont./
532 I was able to observe two sand pictures in relief, which were also made by Manoel.

Fig. 102 /see p. 26/ represents a woman. The sexual parts were marked out by a small stone.

Fig. 103 /see p. 26/ is a crocodile. It could just as well be any other long-tailed animal.

b) Gourd drawings

[415] are found upon gourd containers for oil. They are made by taking off the top layer with a knife. The figures are a kind of silhouette, since they stand out in darker color against the light background. /Fig. 104 appears here./

Fig. 104 /see p. 26/ represents an entire stag hunt. This is the only representation of a scene that I found among the Karajá. The figures are, in order, dog, stag, rider, dog, man.

[534] A lädëni mask carved on the gourd rattle (Plate VI, Fig. 105 /see p.52 /) does not differ much from the sand drawing of the same mask (Fig. 97 /see p. 25/).

* 532 /16/
126
153
c) Sketchbook Drawings
(Plate VI-VII)

While these types of representations were familiar to the Indians, at first they did not know how to begin with the pencil and sketchbook. I first had to show them this manipulation; then they would try, always timidly at first, to see whether the pencil left a line behind it, but then went courageously to work with sure strokes. There were some who set about it very clumsily, whereas others were very skillful at it (1). Many

1. For the distribution of sketches among individual artists, see Appendix 2 /not translated; see the foreign text/.

/16 cont./

*532 126 ●153 could not create anything on their own initiative, but had to have assignments set by me; others (and they were in the majority) filled page after page with ever new figures as they happened to occur to them. In the following those drawn on demand are marked by *).

In this way I obtained representations of human beings, animals, birds, fish, reptiles, insects, trees, objects, constellations, and other things. They claimed unanimously that they could not draw human beings, but finally provided me with pictures when I asked for a portrait of myself. Of animals they liked best to draw birds and fish. Pictures of trees are very rare. They usually only produced objects on request. They liked most of all to produce patterns (see decorations /pp.42 ff./).

[512 513] Drawings were made only by the male sex, usually in bed by candlelight in the evenings. The significance of individual figures was immediately ascertained through questions and written down next to each figure.

*532 We distinguish between three kinds of drawings:

1. Simple line drawing, 2. outline drawing, 3. filled-in figures.

The relationship of the simple line drawing to the other kinds has not yet been determined because of the lack of comparative material. I should like to discuss it here first of all. With regard to the other two kinds, it is certain that the filled-in figures represent a higher stage than the outline drawings (2).

[113] 2. Cf. Dr. S. Levinstein, Kinderzeichnungen bis zum 14. Lebensjahr /Children's Drawings up to the 14th Year/, R. Voigtländer's Publishing House, Leipzig, 1905.

Almost two-thirds of all the drawings are filled-in figures, whereas simple line drawings make up only one quarter, outline drawings only one seventh of the material. The Karajá therefore stand on a very high level artistically.

The line drawings are all made with a pencil, the outline drawings with pencil and colored crayon, the filled-in figures

/18 cont./

*532 Of other animals there are represented: the crudely depicted dolphin (Fig. 114 /see p. 34/), the snake (Fig. 115 /see p. 34/) well portrayed by a zigzag line, and the two small mosquitoes (Fig. 116a ãhẽ, Fig. 116b lãkõ /see p. 34/), the latter with its fat body full of sucked blood. /Fig. 123 appears here./

Of plants there are found: the banana tree (Fig. 117 /see p. 34/) with leaves and fruit umbal, maize (Fig. 118 /see p. 34/), and manioc (Fig. 119 /see p. 34/), the latter with roots.

Of other representations we have the clay doll (Fig. 120 /see p. 34/); it is drawn from the front and reminds one of the representation of human beings. The pebbles in the sand (Fig. 121 /see p. 34/) are reproduced by small lines. The track of a bird (Fig. 122 /see p. 34/) is very characteristic. The Indians [153] very much enjoyed imitating handwriting; Fig. 123 /see p. 34/ gives examples of these attempt.

β) Outline Drawings

Human figures are lacking. Only representations of in- [231] dividual parts of the body are found, for example, the female sexual organs, which are reproduced in Fig. 124 /see p. 34/ individually and in detail with the anus, and in Fig. 125 /see p. 34/ fill the whole page of the sketchbook in schematic representation and manifold repetition. /Figs. 125-128 appear here./ [304] The tribal tattooing, which consists of a circle colored blue and cut into each cheek with the help of a stamp, is reproduced in Fig. 126 /see p. 34/. Here the Indians were faced with the problem of drawing a circle freehand; the illustration shows the success with which they did this. See also Fig. 133 below under "objects" /see p. 35/.

Animals are likewise seldom represented by this method of portrayal. There are no quadrupeds at all. Fig. 127 /see p. 34/ represents a bird, probably a parrot. The animal is drawn from the side. Of unknown significance is the animal ũẽmã́ in Fig.

[Text continues on p. 35.]

/18 cont./

*532

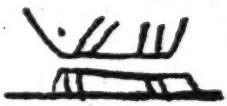

Fig. 112 a and b.

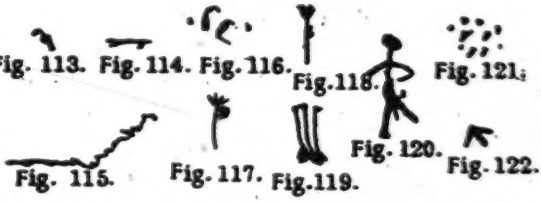

Fig. 113. Fig. 114. Fig. 116. Fig. 118. Fig. 121. Fig. 115. Fig. 117. Fig. 119. Fig. 120. Fig. 122.

Fig. 112, large anteater; Fig. 113, mutum; Fig. 114, dolphin; Fig. 115, snake; Fig. 116, mosquitoes: a) abé, b) lakõ; Fig. 117, banana tree; Fig. 118, maize; Fig. 119, manioc; Fig. 120, doll; Fig. 121, pebbles in the sand; Fig. 122, track of a bird.

●[453]

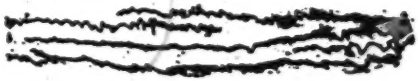

Fig. 123.
Imitation of handwriting.

[304]
[831]

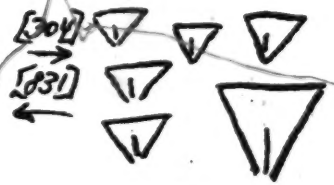

Fig. 125. Schematic representation of the genitals. (A part of the sketch-book page.)

Fig. 126. Tribal tattooing.

Fig. 124. Female genitals with anus.

Fig. 127. Bird.

Fig. 128. nema.

/23 cont./

531 In some patterns I was successful in separating pattern and back-
[128] ground from each other; others still await satisfactory investiga-
tion.

531 These patterns are made in the following manner. On
265 baskets, fans, etc., they are produced simply through different,
diagonal plaiting of the leaf pinnae. For plaiting around some-
thing with yellow cane and black embira, the black embira is
plaited horizontally in spirals through the strips of cane hanging
531 down vertically. Carved decorations are made with the knife;
322 the latter is then held almost vertically to the surface to be
carved, and /24/ in this way small pieces of the upper layer are
chipped off broadside with the point. Finer and deeper lines are
carved out naturally. In poker work a splinter of cane is used
as the cautery, which is made to glow on an adjacent block of
wood and then quickly pressed on the spot concerned. This is,
[462] of course, very slow work, which is practiced almost exclusively
[517] by the male sex, apparently only for fun.

531 The Indians always drew the patterns in the sketchbook on
● [153] their own initiative. When they had barely drawn some figures,
they would already go over to the patterns. Many refused to draw
figures altogether, but just treated themselves to making patterns.
531 Now it was extremely interesting to observe how the people ar-
151 ranged the patterns. As an example I shall take the one in Fig.
199 (Plate X /see p. 56/). First of all the space was divided up
by four vertical lines according to exact calculation. The Indians
sitting nearby already knew which decoration the artist wanted to
draw, without the latter saying anything. Then each new line to
be drawn was discussed in detail beforehand, criticized afterwards.
Thus, the sketch was put together as a common task. During this
the lines, once the people were completely clear about direction
531 and length, were drawn with a quick sure stroke. It should further
151 be noted that the Indians had observed how I wrote my remarks
153 about artist and pattern on the edge of the page, and now on
their own initiative they left a narrow margin free on one side, as
I ascertained through questions, so that I could write on it. They

/24 cont./

531 first bordered off this part; then they divided up the rest of the
151 space. Of course, not all of them calculated so skillfully;
153 there were some among them who were very clumsy, managed no straight line, and never quite succeeded with complicated patterns. (Plate XI /see p.57 /, Fig. 202b.)

531 About the arrangement of the patterns, it is to be noted that on baskets and fans they are restricted to the middle zone, but on plaiting around something they extend over the whole plaiting. Half-gourds are almost always completely carved, usually with four vertical zones set off, which show patterns differing in part. The edge is set off by special patterns on only a very few examples. Whole gourds bear carved patterns, each according to its purpose; gourds for oil are decorated only on the upper part around the opening, gourds for feathers over the whole surface, rattles likewise, but in a vertical zone arrangement or in individual vertical stripes. Ear rods are decorated only on the front part. On half-gourds poker-work covers the edge, vertical or horizontal zones, or the whole curved upper surface; on whole gourds, the upper part, the whole surface, or two symmetrically positioned zones.

531 1. Patterns borrowed from the plaiting technique
285 (Plates VII-XI)[1]

we know from all the plaited objects and objects with plaiting around them, then as they are transferred in carving to gourd utensils and gourd rattles, and finally as sketchbook drawings. The meaning of the patterns was obtained only with difficulty. Either the Indians called them hõdjũdjũ = plaiting, or they gave names for which a translation could not be obtained. Only for a few could they give the Brazilian term.

1. Horizontal zigzag lines; dũlẽhã̄lõkṍ, the bat. As a carved pattern on gourds it was also called õdã̄bũlã́ (cf. Ehrenreich, "Beiträge," Fig. 11b). Found in plaiting, on combs (Fig. 184a

[1] [see pp. 53-57 -- Analyst]